

MUSICAL CAREER  
of  
OPAL COOPER

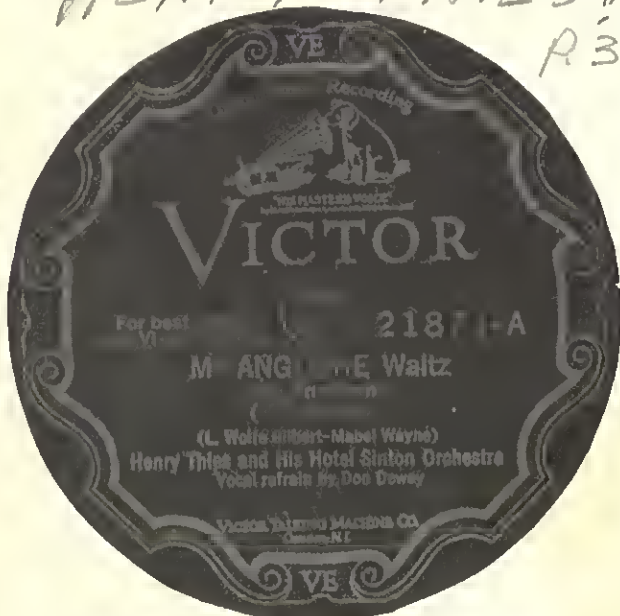


THE MAGAZINE OF  
RECORD STATISTICS  
AND INFORMATION

ISSUE 90  
MAY 1968  
30 cents

record  
research

HENRY THIES V  
P3



"THE HENRY THIES STORY"



FOLK SONGS OF DAVID MEDOFF



INTRODUCING  
BIRMINGHAM JONES

\*\*\*\*\*  
OTHER CONTENTS  
\*\*\*\*\*

CATALOG OF WORLD TRANSCRIPTIONS  
(1933 to 1963) continued

THE KING CATALOG - Continued

THE "TROMBAR" TRANSCRIPTIONS

LETTER FROM MRS. JOE SANDERS

EDISONIA - LONG PLAYING RECORD

JELLY ROLL IN WASHINGTON, D.C.

PLAZA 5000 SERIES CONTINUATION



\*\*\*\*\* ROSA HENDERSON \*\*\*\*\*  
1896 - 1968



LOOK

ON PAGE TWO

ON PAGE TWO

ON PAGE TWO

ON PAGE TWO

Remember  
When

NOSTALGIA



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## LOOK



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HERE THEY ARE—the golden years from 1900 to 1942. There were only 76 million Americans at the turn of the century, nearly half of them immigrants. You could get here from Europe for \$12; and when you arrived, buy a turkey dinner for 20c.

But not at Reckor's, the Supreme Court of Triviality. There you'd see Diamond Jim Brady, each button on his vest a diamond the size of a half dollar. Or multimillionaire Russell Sage, too stingy to invest in underwear. Or Sugar Baron Henry O. Havemeyer, who hung seven Rembrandts in one room.

They'd be talking about the magnificent new Flatiron Building ("Don't you get dizzy 20 stories up?"), Enoch the Fish Man, who played his trombone solo under water. Jim Europe, Negro band-leader who aired big-band "jass." Fleekering flicks and galloping tin-types. Poet Harry Kemp, who made headlines by appearing on the street without a hat (in Greenwich Village, naturally), and again without a tie. Early ad slogans: "Pop Out of Five Have It!" "Spring! For everyone else but her!" "A Sensible Cigarette!" "Even Your Best Friends Won't Tell You."

**The Things That Made the Twenties Roar**  
The Fatty Arbuckle trials. The comic-strip revolution. "Briefly is the soul of lingerie." The Golden Age of Sports: Big Bill, Rock, Bobby Jones, Dempsey and Firpo and Tunney, the Four Horsemen, Red Grange, the Babe, Valentino, flaming youth, and the Hot-test Jazz Baby in Films. Lucky Lindy: even Jimmy Walker was on time to welcome him. "And more! The market goes crazy. 'Go cook a radish.' Mayor Big Bill Thompson finds a man he can run against, and beat: the King of England, The Black Age of Crime: Hall-Mills, Legs Diamond, Johnny Torrio, Snyder-Gray, Dion O'Banion, Leopold and Loeb, Big Frenchy DeMange, Bugs Moran, Hymie Weiss (every day, without fail, he went to church to light a candle), Dutch Schultz, and the Big Guy himself.

The Era of Wonderful Nonsense, Peaches and Daddy Browning, Shipwreck Kelly, the Luckiest Fool Alive! he wooed a redhead from atop his flagpole, climbed down to marry her. The Rocking-Chair Derby. How crooning was born. C. C. Pyle and his trans-continental walking race, the Bunton Derby.

**Idols of the Airwaves and the Silver Screen**  
Dietrich, Chaplin, Menjou, The Happiness Boys, The Gold Dust Twins, Nita Naldi, Phil Baker, Mabel Normand, Ray Eberly, Young Wilder Brown, William Desmond Taylor, Professor Quiz, The Boswell Sisters, John Charles Thomas ("Goodnight, Mother."), Will Rogers, Jessica Dragonette, Ruth Etting, Milton Cross, Russ Columbo, Myrt and Marge, Gloria Swanson, Jackie Coogan and Betty Grable, Harlow, Eddie Cantor, Jean Goldkette, Walter O'Keefe, William Powell, and Carole Lombard, The Andrews Sisters.

The list goes on and on. The Street Singer, Garbo, Barrymore, Fred Allen, Harry Elman, Moran and Mack, Jimmy Fidler, Unele Don, The Mills Brothers, Ben Bernie (did he and Winchell really hate each other?), Just Plain Bill, Annette Henshaw, The Red-Headed Music Maker, Singin' Sam, King Kong, Whiteman, Bing, Hundreds more! "Are you here, Sharley?" If you vas it's too precious to let any of it get away. Right now, mail the coupon for your copy of *Remember When*. It's the berries.

Announcing: a new book club that lets you take a vacation from the Sagging Sixties. The Nostalgia Book Club takes you back to the days when Saturday afternoon and a dime meant sheer bliss. And that's no banana oil, kiddo.

T IRED of smog . . . traffic jams . . . repairmen who don't fix it right . . . typists who don't spell it right . . . stores that deliver the dress you never ordered?

We have no Solutions. All we can do is take you back to a saner, better world. And that's no bunk, lounge lizard.

Remember when you froze on line outside the Paramount (35¢ before 12 noon) to catch Benny, when he had Gene and Harry and Lionel in the band?

Remember those dreamy boys at the USO, just in from Iwo Jima, and how hard it was to recall what all the service ribbons stood for? Did that big bozo at the peephole ever let you in the mahogany door so you could put away a little giggle water? ("Just off the boat—you can still smell the salt water.")

There was Mae West (some bimbo!) murmuring, "When I'm good, I'm very good; but when I'm bad, I'm better." Dizzy Dean and brother Daffy. Knickers, Tea in tin boxes. Dance marathons. Betty Furness on early TV struggling with the vacuum cleaner. Hollywood stars under the lids of dixie cups. "30 Every Thursday": Senator Downey and his Ham-and-Eggs Crusade. S.A. "It."

Calm your fears—we wouldn't dream of forgetting Wee Bonnie Baker, Babe Didrickson, Bank night, Judge Crater, Starr Faithful, Fibber McGee's closet, Slim and Slam, Goldfish swallowing, Ella Mae Morse, Busby Berkeley, Zoot suits, Miniature golf, Jigsaw puzzles, Fats Waller, Singing song titles, The Ritz Brothers, Two-Ton Tony Galento, "Beat Me, Daddy, Eight to the Bar," Mark Hellinger, Scott Fitzgerald, Aimee Semple McPherson, Sam Goldwyn, The Trylon and the Perisphere, Listening to the radio ("C'mon, Mom, Joe Penner is on").

**The Nostalgia Book Club brings you books of practically no Significance**  
We promise not to try to improve your mind. All we'll do is brighten your spirits. The past, said some wise man, is all we truly possess. Don't let yours get away from you—forever. The Nostalgia Book Club will keep those happy memories alive.

Old movies, sports, music, fads and follies, colorful personalities, tin lizzies, social history, radio, bootleggers, big shots, sharpies, sheiks and shebas—you re-live all the fun. Even the hard times—haven't you noticed how they soften when you look back on them? You had your tough years; you conquered them; now you are entitled to remember them with a little honest satisfaction.

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It's to our interest to attract lots of members to the Club right at the start. So we've arranged to make your Charter Membership worth more in dollars and more in pleasure: At least three times a year, *Charter Members only* will receive either a free surprise book or record . . . or be offered the same at a price much lower than even the Club discount price . . . or be privileged to buy at a good discount a book available only to Charter Members, not to ordinary members.

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I'm over 35 years of age and I'm no dumbbell. Sign me on as a Charter Member of your new Club. I get all the Charter Member privileges described above, such as a special surprise book or record at least 3 times a year; my copy of Allen Churchill's nifty new \$9.95 book, *Remember When*, for \$1 plus shipping; and my free subscription to *Reminiscing Time*, the monthly Club bulletin that describes current Selections and Alternates and brings me word-juggling words and pictures from yesteryear. I may buy that desirable current Selection and Alternates, and I need buy only 4 books over the next 2 years, after which I may resign at any time. I am free to reject any Selection on the form provided. If I want the book I need do nothing; it will come automatically.

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State \_\_\_\_\_

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☐ PLEASE CHECK HERE if you are under 35—and are the kind of kid who likes to sneak under circus tents. We'll accept you as a Charter Member. But you're on probation. RR-300

## ONE OF AMERICA'S FIRST POPULAR DANCE BANDS "THE HENRY THIES STORY" by Frank Kelly

The late HENRY THIES was born in Chicago, Illinois on Nov. 1, 1893 of a musical family. His father was concert master for the Kaiser of Germany for many years before migrating to the USA. His brother and sister studied music, and his brother is still living, and has been with the Chicago Symphony Orchestra for 45 years.

Coming from a very stern German family, Henry Thies was made to study the violin at a very early age, and was forced to practice for a period of four to six hours every day. At the age of 12 he had to leave school and go to work. At this time he played for weddings, small dances, etc., and studied day and night.

At the age of 16 he joined a 60-piece pit band with the opera, "Ben Hur" as first violinist and assistant concert master. This opera was alleged to have been the largest production in history. It was only possible for this opera to play in specially constructed theatres from coast to coast—one of the reasons being that two chariots with 8 live horses had to run on a revolving stage. The star of "Ben Hur" was Madame Trentone, who may have later married an European nobleman living on the Riviera. Upon reaching San Francisco the concert master became ill. Thies became concert master of the orchestra on the return trip east. Upon completion of the run of the show, Madame Trentone presented Thies with an Italian-made violin of great value as a token of her appreciation.

Later on Thies organized a supper orchestra, and played a long engagement at Chicago's College Inn. He became known as the wonder boy of the violin. He innovated by combining dinner music with fast popular fox trots. He was in the pioneering front line with Ben Selvin, Isham Jones and Paul Whiteman in this respect.

He resided in Chicago until he took a job at Detroit's Hotel Ponchartrain. He went into partnership with Fred Becher as owners of a night club. This venture proved a success and was a beginning of many similar ventures in Detroit. Thies conducted his orchestras in the clubs that he owned. A partial list of places that he played in Detroit were as follows: Statler (Statler?) Hotel, Blossom Heald Inn, Ritz on the Lake (later burnt to the ground), The Ritz, Silver Slipper, Hollywood, etc. It was at this time that Jean Goldkette was making a name at Detroit's Music Hall—which was a dime-a-dance hall, and a few hotels around Detroit. Seymour Simon was another band leader-song writer who was becoming well-known in the Detroit area. The Thies band was a jazzband that was popular at that time with three brasses, three saxes and four rhythms—the standard combination of those days. The pianist with Thies for about 4 years in Detroit was the well-known Joe Reichman who later played with Art Landry. Before leaving Detroit Thies waxed a few Vocalion records.

In late 1925/early 1926 Tommy and Jimmy Dorsey joined the Thies orchestra and went to Cincinnati with the band to open the popular "Castle Farm". The engagement was for two weeks but it was extended to 6 months. The band waxed for Gennett during this period. Then the Thies band went into Cincinnati's Hotel Sinton's, "Club Chatterbox" where many of Victor discs were waxed, because the Victor recording manager found the "Chatterbox" acoustics far superior to their Cincinnati studios.

(CONTINUED ON PAGE 4)

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## MUSICAL CAREER of OPAL COOPER as told to Bertrand Demeusy

My first musical job was with the Clef Club orchestra in the years 1918-1919. The Clef Club was an agency that sent different bands on jobs. All the names you mentioned belong to the Clef Club and about hundred more. But they were all in different orchestras.

The band I played with included: John Ricks (bass), Harry Williams (cello); Leonard Smith (piano); Noble Sissle, Joe Meyers and myself (banjos), Ralph "Shrimp" Jones (violin) and Creighton Thompson (drums). I do not remember who were in the other orchestras, but most of the bands were larger. The dance craze was on at that time and most of the men were kept very busy.

In January 1920, I left the USA for Europe with the SETH WEEK'S JAZZ BAND. We opened at the Apollo Theatre, rue de Clichy, Paris, 21st January 1920, replacing the Louis Mitchell's Jazz Kings who had left after a stay of 7 months for opening at Alhambra Theatre in Brussels, Belgium. Seth Week's band included: Sam Richardson (sax), Roscoe Burnett (sax); Elliott Carpenter (p); Seth Week, Opal Cooper (banjos); Creighton Thompson (drums). In June 1920, we became the RED DEVILS, when we broke off with Week and went to London (with Richardson, Burnett, Carpenter, Cooper and Thompson), on the Music Hall stage until January 1923, when the band broke up. From old issues of the Chicago Defender we extract the following mentions of the band activities:

"The Red Devils under the leadership of Elliott Carpenter with Opal Cooper are at Rectors, England" (July 9, 1921).

"The Red Devils Jazz Band are at the Accacias Club in Paris and have been doubling with Harry Takus at the Alhambra for the past 6 months" (1922)

When the Red Devils broke up in January 1923, Opal Cooper had an engagement at the Accacias Club in Paris for the summer of 1923 with Elliott Carpenter (piano); James Shaw, Sam Richardson (saxes) and an unknown drummer. Clifton Webb and the Dolly Sisters were also on the Accacias stage.

In October 1923, Usher Watts (banjo) who was playing with THE INTERNATIONAL FIVE died and Opal replaced him with the band. Personnel was: Nelson Kincaid (sax, cd), Louis Vaughan Jones (violin, sax), Palmer Jones (p); Opal Cooper (banjo), Harvey White (drums).

Louis Vaughan Jones replaced Ralph "Shrimp" Jones who had left for the U.S.A. In 1927, Sammy Richardson (sax) took Louis Vaughan Jones' place. I became the leader of the International FIVE after the death of Palmer Jones in 1928. Then several musicians were added to the band, becoming nine altogether:

Jenkins (alto sax), Roscoe Burnett (tenor sax), Green (trumpet), Earl Granstaff (trombone). During that period, Sidney Bechet (clarinet, soprano) played several months with us at the "Chez Florence", 61, rue Blanche in Paris. I remained with The International Five until 1934, when the band broke up and I came to the Melody's Bar in the rue Fontaine, Paris until the war broke out and I returned to America.

I made a few records in England (song records) with Leslie Hutchinson (piano) for Vo (E) in 1927, also 4

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## RECORD RESEARCH

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## THE FOLK SONGS of DAVID MEDOFF An Exploratory Discography by Robert J. Bennett

I enjoyed perusing the first issue of my subscription to your especially helpful Record Research. Judging by the extent of your auction list, you must come into contact with records of all types including the numerous "foreign-series" discs which were issued by various companies during the 78 rpm era. Most dealers and apparently the public-at-large ignore this particular field of "phonographic history" because of the obscurity of languages involved and the amateurish status of many of the artists. Nonetheless there is much of great interest in these series, I have found, and time is of the essence if it is to be preserved.

While building my collection of early recordings I stumbled quite by accident on some of the treasures of this type. Later while majoring in Russian at Rutgers U, I explored the area of eastern European oriented recordings much more thoroughly and became acquainted with the work of a number of these artists, many of whom would be unknown to most experts on old records. Several of the Russian ones are outstanding, but the best of all is the tenor David Medoff, who is a rare example of a popular singer with a really excellent, well-trained voice. Over the past few years I have assembled a collection of 66 of Medoff's records and have obtained a good deal of information about him.

I am attempting to build a complete collection of Medoff's recordings and, in the meantime, complete a discography of them. (You will find a rough, incomplete one enclosed with my own translations of many of the titles.) I would appreciate any help you might provide in this matter.

This discography lacks most Victor issues after November, 1925, all Brunswick issues, and perhaps 1% of Columbia Russian and Ukrainian issues. Likewise almost all Columbia Yiddish issues are absent.

My sources are as follows: Columbia Russian-Ukrainian Supplement, March, 1918; Columbia Russian-Ukrainian Supplement, August, 1920; Columbia Russian-Ukrainian Supplement, December, 1924; Columbia Foreign Series Numerical Catalogue, 1928; Columbia Foreign Series Numerical Catalogue, 1931; a British Columbia catalogue dating from about 1926; Victor Russian Supplement, July, 1925; Victor Jewish Supplement, January, 1927; and Victor numerical list terminating November, 1925. In addition I have filled in a few gaps with records in my own collection which are not listed in any of the above catalogues.

The majority of Medoff's recordings may loosely be defined as "folk songs." Many of these are musical settings of poems by eighteenth and nineteenth century Russian poets while others are simple peasant songs with seemingly endless numbers of stanzas. (On recordings of the latter type of song, Medoff often added stanzas of his own creation.) The remainder of Medoff's recordings include dramatic and comic sketches, selections from operettas, and Bolshevik songs.

Medoff was born in 1889 in Kremenchuk, Ukraine. He developed a voice of operatic quality while singing in a synagogue choir as a youth. After activity in Russian theatre and a six month period in the tsarist army, he came to America in 1915. In New York he appeared in Boris Tomashefsky's Yiddish Theatre and the Jewish Lyceum Theatre before organizing his own Ukrainian troupe. He also sang with the choir of the Ukrainian Catholic Church on East 7th Street. In some

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Remember When/Churchill/Ridge Press/Golden Press

69274







5599/5608 Anita Boyer With The Polka Dots (5)  
Anita Boyer With The Polka Dots (5)  
5609/5618 Jen Hubert (HARRY HORLICK) & His Salon Orch. (5)  
Jen Hubert (HARRY HORLICK) & His Salon Orch. (5)  
5619/5628 Johnny Green & His Orch. (5)  
Johnny Green & His Orch. (5)  
5629/5638 Lene Prescott Salon Orch.  
Lene Prescott Salon Orch.  
5639/5648 Vincent Yorke (VICTOR YOUNG)  
Vincent Yorke (VICTOR YOUNG)  
5649/5658 Chuck Warner (CHICK WEBB)  
Chuck Warner (CHICK WEBB)  
5659/5668 World Choristers (5)  
World Choristers (5)  
5669/5678 Everett Tutchings, Organist (4)  
Everett Tutchings, Organist (5)  
5679/5688 Walter Knight (LEO ERDODY)  
Walter Knight (LEO ERDODY)  
5689/5698 Lene Prescott Salon Orch.  
Lene Prescott Salon Orch.  
5699/5708 Warren Hart (WILL HUDSON)  
Warren Hart (WILL HUDSON)  
5709/5718 Florence Wentworth & Fred Mayer With Harold Sanford's Orch. (4)  
Florence Wentworth & Fred Mayer With Harold Sanford's Orch. (5)  
5719/5728 Richard Himber  
Richard Himber  
5729/5738 Ray Bloch Male Chorus (5)  
Ray Bloch Male Chorus (5)  
5739/5748 Eddie Rubsam & His Hawaiian Orch.  
Eddie Rubsam & His Hawaiian Orch.  
5749/5758 Wilson Ames, Organist (5)  
Wilson Ames, Organist (5)  
5759/5768 Vic Arden  
Vic Arden  
5769/5778 Tito & His Swingtette (5)  
Tito & His Swingtette (5)  
5779/5788 World Choristers (5)  
World Choristers (5)  
5789/5798 Clark Dennis With The Symphonettes  
Larry Bradford (RICHARD HIMBER)  
5799/5808 Vic Arden  
Vic Arden  
5809/5818 Bruce Wayne (BARRY WOOD) With Jerry Allen Orch. (5)  
Ray Bloch's Swing Fourteen (5)  
5819/5828 Frankie Carls & The Four Pellies  
Frankie Carls & The Four Pellies  
5829/5838 The Song Spinners With Dick Byron  
Dick Carroll (JOHNNY GREEN)/Vic Arden/Phil Marley  
5839/5848  
5849/5858 The Song Spinners, Featuring Dick Byron (5)  
The Song Spinners, Featuring Dick Byron (5)  
5859/5868 Sportmen Glee Club, Bill Deyn - Leader (5)  
Sportmen Glee Club, Bill Deyn - Leader (5)  
5869/5878 Richard Huey And The Sundown Singers (5)  
Richard Huey And The Sundown Singers (5)  
5879/5888 Victor Young  
Victor Young  
5889/5898 The Song Spinners (5)  
The Song Spinners (5)  
5899/5908 The Musketeers (5)  
The Musketeers (5)  
5909/5918 Red Norvo Orch.  
Red Norvo Orch.  
5919/5928 Glen Gray & The Casa Loma Orch. (Vocals: Eugenie Baird) (4)  
Johnny Long Orch. (Vocals: Patti Dugan & Gene Williams) (4)  
5929/5938 Glen Gray & The Casa Loma Orch. (Vocals: Tommy Morgan & Eugenie Baird) (4)  
Johnny Long Orch. (Vocals: Gene Williams & Ensemble) (4)  
5939/5948 Dick Haymes & The Travis Johnson Singers With Jesse Crawford (5)  
Dick Haymes & The Travis Johnson Singers With Jesse Crawford (5)  
5949/5958 Dick Kuhn Orch. (Vocal: Trio) (5)  
Dick Kuhn Orch. (5)  
5959/5968 Frank Froeba, His Back Room Piano And His Boys (5)  
Frank Froeba, His Back Room Piano And His Boys (5)  
5969/5978 Jimmy Dorsey  
Jimmy Dorsey  
5979/5988 Dorothy Kireten & The Travis Johnson Singers With Jesse Crawford (5)  
Sportmen Glee Club, Bill Deyn - Leader (5)  
5989/5998 Johnny Long Orch. (Vocals: Patti Dugan & Gene Williams) (4)  
Jimmy Dorsey Orch. (2)/The Andrews Sisters With Vic Schoen Orch. (2)  
5999/6009 Jerry Wald  
Woody Herman  
6009/6018 Jerry Wald  
Kenny Baker & The Song Spinners  
6019/6028 Duke Ellington (4)  
Ralph Gineburgh Orch. (5)  
6029/6038 Duke Ellington (4)  
Ralph Gineburgh Orch. (5)  
6039/6048 Harry Horlick & His Orch. (5)  
Harry Horlick & His Orch. (4)  
6049/6058 Duke Ellington (4)  
Fray & Braggiotti (Piano Duo) (1)  
6059/6068 Mischa Borr Orch. (5)  
Harry Horlick Orch. (4)  
6069/6078 Mischa Borr Orch. (5)  
Harry Horlick Orch. (4)  
6079/6088 Lawrence Walk Orch. (Vocals: Jayne Walton & Bobby Beere) (5)  
Machito & His Afro Cubans (Vocals: Graciela, Machito, & Polito) (5)  
6089/6098 Lawrence Walk Orch. (Vocals: Jayne Walton & Bobby Beere) (5)  
Machito & His Afro Cubans (Vocals: Graciela, Polito, & Machito) (5)  
6099/6108 Dorothy Lamour  
Phil Hanna  
6109/6118 Dorothy Lamour  
Fray & Braggiotti (Two Piano)  
6119/6128 The Colling Band (Under Direction Of Joe Colling) (4)  
Lawrence Walk Orch. (Vocals: Bobby Beere & Jayne Walton) (5)  
6129/6138 The Colling Band (Under Direction Of Joe Colling) (5)  
Harry Horlick Orch. (5)  
6139/6148 Charlie Spivak Orch. (Vocals: Irene Days & Dick Baldwin) (5)  
Josef Marais & His Boys (5)

6149/6158 Charlie Spivak Orch.  
Josef Marais & His Boys  
6159/6168 Woody Herman  
Gallagher & Shean/Harry Sosnick Orch.  
6169/6178 Carmen Cavallaro  
Mitch Ayres  
6179/6188 Carmen Cavallaro  
Mitch Ayres  
6189/6198 Johnny Mesener  
Ralph Gineburgh  
6199/6208 David Rose Orch. (4)  
Harry Horlick Orch. (5)  
6209/6218 David Rose Orch. (5)  
Harry Horlick Orch. (5)  
6219/6228 Larry Adler With John Kirby Orch.  
Canay  
6229/6238 Charlie Spivak Orch. (Vocals: Irene Days & Jimmy Saunders) (5)  
Carmen Cavallaro  
6239/6248 Charlie Spivak Orch. (Vocals: Irene Days & Jimmy Saunders) (5)  
Carmen Cavallaro (5)  
6249/6258 Larry Adler & John Kirby  
Kenny Baker & Harry Sosnick/Fray & Braggiotti  
6259/6268 Johnny Long Orch. (Vocals: Gene Williams & Patti Dugan) (4)  
Lawrence Walk Orch. (Vocals: Wayne Marsh, Jayne Walton, Ensemble, and Bobby Beere) (5)  
6269/6278 Jimmie Lunceford  
Lionel Hampton  
6279/6288 Charlie Barnet Orch. (Vocals: Owen Tynes) (4)  
Ralph Gineburgh Orch. (5)  
6289/6298 Charlie Barnet Orch. (Vocal: Owen Tynes) (4)  
Ralph Gineburgh Orch. (5)  
6299/6308 "A Connecticut Yankee" - Musical Production (Orch. directed by George Hirst) (Vocals: Dick Foran, Julie Warren, Chester Stratton, Vera-Ellen, Vivienne Segal, & Crane Calder Chorus) (4)  
Dick Haymes With Emil Newman Orch. (2)/Woody Herman Orch. (Vocal: Frances Wayne) (2)  
6309/6318 "A Connecticut Yankee" - Musical Production (Orch. directed by George Hirst) (Vocals: Dick Foran, Julie Warren, Vivienne Segal, & Robert Chisholm) (3)/Harry Horlick Orch. (1)  
Dick Haymes With Emil Newman Orch. (2)/Woody Herman Orch. (Vocal: Woody Herman) (2)  
6319/6328 Harry Horlick Orch. (4)  
Milt Herth Trio (5)  
6329/6338 Frankie Masters  
David Rose  
6339/6348 Josef Marais & His Boys (5)  
Mischa Borr Orch. (5)  
6349/6358 Mitch Ayres  
Frankie Masters  
6359/6368 Mitch Ayres  
Carmen Cavallaro  
6369/6378 Bob Chester  
Carmen Cavallaro  
6379/6388 Andrews Sisters With Vic Schoen & His Orch. (4)  
The Merry Macs (2)/Gordon String Quartet (2)  
6389/6398 Lee Brown  
Gordon String Quartet  
6399/6408 Lee Brown  
Gordon String Quartet  
6409/6418 Jose Morand  
Jerry Wald  
6419/6428 Jose Morand  
Jerry Wald  
6429/6438 Charles Wolcott Orch. (Vocals: Nestor Amaral & Aloysio Oliveira With Bando Da Lua & Ray Gilbert & Mixed Chorus) (4)  
Phil Hanna With Orchestra Directed By Leonard Joy (4)  
6439/6448 Charles Wolcott Orch. (Vocals: Ray Gilbert & Kenneth Rundquist) (4)  
Lawrence Walk Orch. (Vocals: Bobby Beere, Jayne Walton, & The Sparklers) (4)  
6449/6458 Charles Wolcott Orch. (4)  
Jimmy Dorsey Orch. (4)  
6459/6468 Lawrence Walk Orch. (Vocals: Jayne Walton & Bobby Beere) (4)  
Milt Herth Trio (5)  
6469/6478 Glen Gray  
Charlie Spivak  
6479/6488 Lawrence Walk Orch. (Vocals: Jayne Walton, Bobby Beere, & The Sparklers) (5)  
Milt Herth Trio (5)  
6489/6498 Charlie Spivak Orch. (Vocals: Jimmy Saunders & Irene Days) (4)  
Lawrence Walk Orch. (Vocals: Bobby Beere & Jayne Walton) (5)  
6499/6508 Duke Ellington Orch. (4)  
The Colling Band (4)  
6509/6518 Gordon String Quartet (3)  
Ralph Gineburgh Orch. (5)  
6519/6528 Fray & Braggiotti  
Lee Brown  
6529/6538 Josef Marais & His Boys (5)  
Lee Brown Orch. (Vocals: Gordon Drake, Doris Day, & Butch Stone) (5)  
6539/6548 David Rose Orch. (4)  
Woody Herman Orch. (Vocals: Woody Herman & Frances Wayne) (4)  
David Rose (4)  
6549/6558 Lionel Hampton (4)  
The Philharmonic Orch. Of Los Angeles - Conducted By Alfred Wallenstein/David Rose  
6559/6568 The Philharmonic Orch. Of Los Angeles - Conducted By Alfred Wallenstein/David Rose  
Frankie Masters  
6569/6578 The Philharmonic Orch. Of Los Angeles - Conducted By Alfred Wallenstein (1)/David Rose (1)  
Jimmy Wakely (5)  
6579/6588 The Merry Macs (4)  
Jimmy Wakely (5)  
6589/6598 Frankie Masters  
Glen Gray  
6599/6608 Jimmie Lunceford  
Jose Morand  
6609/6618 Andrews Sisters & Dick Haymes With Vic Schoen Orch. (2)/Andrews Sisters With Vic Schoen Orch. (2)  
Dick Haymes & Ken Darby Singers With Victor Young Orch. (4)  
6619/6628 "Snow White And The Seven Dwarfs" (From Walt Disney Feature Production) (Lyn Murray & His Orch.) (Vocals: Chorus & Audrey March & Girl Choir) (4)  
Lani McIntire & His Hawaiians (Vocals: Lani McIntire & Trio) (5)  
6629/6638 "Snow White And The Seven Dwarfs" (From Walt Disney Feature Production) (Lyn Murray & His Orch.) (Vocals: Elizabeth Mulliner & Girl Choir, Evelyn Knight, Andy Love Four, & Harrison Knox) (4)  
Lani McIntire & His Hawaiians (Vocals: Lani McIntire & Trio) (5)  
6639/6648 Milt Herth Trio (5)  
Frank Froeba - His Back Room Piano And His Boys (5)  
6649/6658 Johnny Long Orch. (5)  
John Scott Trotter (5)

6659/6668 Johnny Long Orch. (4)  
Mischa Borr Orch. (5)  
6669/6678 John Scott Trotter (4)  
Mischa Borr Orch. (5)  
6679/6688 Duke Ellington & His Famous Orch. (5)  
Harry Horlick Orch. (4)  
6689/6698 Duke Ellington Orch.  
Harry Horlick Orch.  
6699/6708 Jimmy Dorsey Orch.  
Charlie Barnet/Carmen Cavallaro  
6709/6718 Woody Herman Orch. (Vocals: Woody Herman & Frances Wayne) (4)  
Josef Marais & His Boys (5)  
6719/6728 Milt Herth Trio (Vocals: "Hot Lips" Page & Betty Westmore) (5)  
Ralph Gineburgh Orch. (5)  
6729/6738 Jimmy Dorsey Orch.  
Johnny Long/Net Brandwynne  
6739/6748 Nat Brandwynne Orch. (Vocals: Elaine Castle & Joe Martin) (5)  
Rues Morgan Orch. (Vocals: Rues Morgan & Six Hits & A Miss) (4)  
6749/6758 Lee Brown Orch. (Vocals: Gordon Drake & Doris Day) (5)  
Rues Morgan Orch. (Vocals: Rues Morgan, Marjorie Lee, & Phil Hanna) (4)  
6759/6768 Lee Brown Orch. (Vocals: Gordon Drake, Butch Stone, & Doris Day) (4)  
Ethel Smith & The Bando Caricos (4)  
6769/6778 Lani McIntire & His Hawaiians (5)  
Ralph Gineburgh Orch. (5)  
6779/6788 Lawrence Walk Orch.  
Charlie Spivak Orch.  
6789/6798 Lawrence Walk/Johnny Long  
Jimmy Wakely  
6799/6808 Machito & His Afro Cubans (Vocals: Machito & Graciela) (4)  
David Rose Orch. (4)  
6809/6818 Nat Brandwynne Orch. (Vocals: Elaine Castle & Joe Martin) (5)  
Pat Harrington - Irish Tenor (5)  
6819/6828 Duke Ellington  
Michael Coleman  
6829/6838 Jimmie Lunceford  
Mel Torme & His Mel-Tones/Dick Haymes  
6839/6848 Hal Aloma  
Glen Gray/Charlie Spivak  
6849/6858 Hal Aloma  
Harry Horlick  
6859/6868 Charlie Spivak Orch. (Vocals: Irene Days & Jimmy Saunders) (4)  
Milt Herth Trio (Vocals: Betty Westmore & "Hot Lips" Page) (5)  
6869/6878 The Jubalaires (Gospel Singing With Guitar) (5)  
Ralph Gineburgh Orch. (5)  
6879/6888 Charlie Spivak  
Glen Gray  
6889/6898 The Jubalaires (5)  
Rudolph Ganz (3)  
6899/6908 Josef Marais  
Phil Chman Orch.  
6909/6918 Duke Ellington  
Lawrence Walk  
6919/6928 Helen Forrest With Victor Young Orch. (3)/Lawrence Walk Orch. (Vocal: Bobby Beere) (3)  
Phil Chman Orch. (4)  
6929/6938 Glen Gray  
Charlie Spivak  
6939/6948 Milt Herth Trio (Vocals: Betty Westmore) (5)  
Harry Horlick Orch. (4)  
6949/6958 Mischa Borr Orch. (4)  
Harry Horlick Orch. (4)  
6959/6968 Glen Gray & The Casa Loma Orch. (3)  
Charlie Spivak Orch. (Vocals: Jimmy Saunders) (2)/Mel Torme & His Mel-Tones (2)  
6969/6978 Frank Froeba - His Back Room Piano & His Boys (5)  
Jose Morand Orch. (5)  
6979/6988 Charlie Barnet Orch. (Vocals: Phil Barton & "Peanuts" Holland) (4)  
Nat Brandwynne Orch. (Vocals: Elaine Castle & Joe Martin) (5)  
6989/6998 Nat Brandwynne Orch. (Vocals: Elaine Castle & Joe Martin) (5)  
The Philharmonic Orch. Of Los Angeles - Under Direction Of Alfred Wallenstein (4)  
6999/7008 Hal Aloma  
London String Quartet  
7009/7018 Jimmy Dorsey/Lani McIntire  
The Merry Macs  
7019/7028 Lani McIntire & His Hawaiians (Vocals: Trio & Lani McIntire) (5)  
Ralph Gineburgh Orch. (5)  
7029/7038 Glen Gray Orch. (4)  
Jesse Crawford - Pipe Organ (5)  
7039/7048 Glen Gray & The Casa Loma Orch. (Vocals: Skip Nelson & Fats Daniels) (4)  
The Jubalaires (Gospel Singing With Guitar) (5)  
7049/7058 Machito & His Afro Cubans  
Jimmy Wakely & The Sunshine Girls  
7059/7068 Nat Brandwynne Orch. (Vocals: Mert Curtis & Elaine Castle) (5)  
Canay (Vocals: Marcelino Guerra & Antonio Farrer) (5)  
7069/7078 Nat Brandwynne Orch. (Vocals: Elaine Castle & Joe Martin) (4)  
Frank Froeba - His Back Room Piano & His Boys (4)  
7079/7088 Nat Brandwynne Orch.  
Charlie Spivak Orch.  
7089/7098 Woody Herman Orch. (Vocal: Woody Herman) (3)/Nat Brandwynne O. (1)  
Mischa Borr Orch. (4)  
7099/7108 London String Quartet (4)  
Jesse Crawford (5)  
7109/7118 Lawrence Walk  
Charlie Barnet  
7119/7128 Milt Herth Trio (4)  
Ralph Gineburgh Orch. (5)  
7129/7138 Nat Brandwynne (Vocals: Jan Martel, Mert Curtis, & Joe Martin) (5)  
Dick Haymes With Victor Young (3)/Nat Brandwynne (Vocal: Joe Martin) (1)  
7139/7148 Nat Brandwynne (Vocals: Mert Curtis, Joe Martin, & Jan Martel) (5)  
Rudolph Ganz (2)  
7149/7158 Lani McIntire & His Hawaiians (5)  
Rudolph Ganz (2)  
7159/7168 Johnny Long  
Duke Ellington  
7169/7178 The Jubalaires (Folk Singing With Guitar & Bass Accomp.) (5)  
Harry Horlick Orch. (4)  
7179/7188 Ray Bloch's Swing Fourteen (5)  
Leo Erdody & His Concert Orch. (4)  
7189/7198 Charlie Spivak  
Mitch Ayres  
7199/7208 Charlie Spivak  
Lani McIntire  
7209/7218 Jesse Crawford  
Frank Froeba

7219/7228 Duke Ellington  
Mitch Ayres  
7229/7238 Jimmy Wakely (5)  
London String Quartet (4)  
7239/7248 Lee Brown  
Jimmy Dorsey  
7249/7258 Lee Brown  
Phil Chman  
7259/7268 Victor Young (2)  
Jesse Crawford (5)  
7269/7278 Charlie Barnet (Vocals: Phil Barton & The Satisfiers, Redd Evans, & Fran Warren) (4)  
Milt Herth Trio (Vocals: Greg Marshall) (5)  
7279/7288 Lani McIntire (Vocals: Lani McIntire & Quartet & Trio, & Harold Aloma & Trio) (5)  
The Jubalaires (Gospel Singing With Guitar & Bass Accomp.) (5)  
7289/7298 Johnny Long  
Woody Herman/Jerry Wald  
7299/7308 Johnny Long (Vocals: Frances Lane, Ensemble, Tex Hulcahy, & Tommy Morgan) (4)  
Milt Herth Trio (5)  
7309/7318 Mischa Borr Orch. (5)  
Fray & Braggiotti (Two Piano Team) (4)  
7319/7328 David Rose Orch. (5)  
Jerry Seare & His String Ensemble (5)  
7329/7338 Duke Ellington (3)  
Jerry Seare & His String Ensemble (5)  
7338/7348 Andrews Sisters & Guy Lombardo (2)/Guy Lombardo (2)  
Frank Luther With Jesse Crawford - Recitation With Organ Accomp. (1)  
7349/7358 Charlie Spivak (Vocals: Jimmy Saunders) (5)  
Johnny Long (Vocals: Dick Robertson & Frances Lane) (2)/Johnny Long With The Song Spinners (2)  
7359/7368 Charlie Spivak (Vocals: Jimmy Saunders) (5)  
Frank Froeba (5)  
7369/7378 David Rose Orch. (5)  
The Jubalaires (5)  
7379/7388 Lee Brown  
Lani McIntire  
7389/7398 Frank Luther & The Lawrence Quintet (4)  
Frank Luther & The Lawrence Quintet (4)  
7399/7408 Albert Wallace Concert Orch. (4)  
Albert Wallace Concert Orch. (4)  
7409/7418 Robert F. Hillard And His Orch. (4)  
Erno Repee & His Orch. (4)  
7419/7428 Frank Luther & The Lawrence Quintet  
The Ridge Runners (KARL & HARRY)  
7429/7438 Frank Westerfield & His Band (4)  
Frank Westerfield & His Band (4)  
7439/7448 Fireside Quartet (ROUND TOWNERS) (4)  
James Landry (2)/Lydia Summers (2)  
7449/7458 Jerry Seare & His Rhythmic Strings (4)  
Jerry Seare & His Orch. (4)  
7459/7468 Ray Bloch's Swing Fourteen (4)  
Ray Bloch's Swing Fourteen (4)  
7469/7478 Glen Gray & The Casa Loma Orch. (Vocals: Kenny Sargent) (4)  
Woody Herman Orch. (Vocal: Woody Herman, Steady Nelson, & Muriel Lane) (4)  
7479/7488 Wilson Ames (Organ Solo) (5)  
Wilson Ames (Organ Solo) (5)  
7489/7498 Charlie Spivak (Vocals: Irene Days & Dick Baldwin) (5)  
Charlie Spivak (Vocals: Irene Days) (4)  
7499/7508 Carmen Cavallaro (5)  
Harry Horlick Orch. (5)  
7509/7518 Mischa Borr Orch. (5)  
Ralph Gineburgh Orch. (5)  
7519/7528 Nat Brandwynne (Vocals: Elaine Castle & Joe Martin) (5)  
Phil Chman Orch. (4)  
7529/7538 Woody Herman (Vocals: Frances Wayne & Woody Herman) (4)  
Woody Herman (Vocals: Woody Herman & Frances Wayne) (4)  
7539/7548 Lee Brown  
Lee Brown  
7549/7558 Lee Brown  
Lee Brown  
7559/7568 Lee Brown (Vocals: Gordon Drake, Doris Day, & Butch Stone) (5)  
Glen Gray (Vocal: Eugenie Baird) (2)/Charlie Spivak (Vocals: Irene Days & Jimmy Saunders) (2)  
7569/7578 David Rose (4)  
London String Quartet (4)  
7579/7588 Jose Morand  
Mel Torme/Dick Haymes  
7589/7598 Andrews Sisters With Vic Schoen Orch. (4)  
The Merry Macs (2)/Wilson Ames (Organ) (2)  
7599/7608 Joseph Knitzer (Violin Solo) (4)  
Ralph Gineburgh Orch. (5)  
7609/7618 Leo Erdody & His Orch. (4)  
Leo Erdody & His Concert Orch. (4)  
7619/7628 Lee Brown (Vocals: Doris Day) (5)  
Jimmy Wakely (5)  
7629/7638 Nat Brandwynne (Vocals: Jan Martel & Joe Martin) (5)  
Charlie Barnet (Vocals: Peanuts Holland & Phil Barton) (4)  
7639/7648 Nat Brandwynne (Vocals: Trio, Mert Curtis, Jan Martel, & Joe Martin) (5)  
Theme Mood And Bridge Music (Charles Paul - Hammond Organ) (10)  
7649/7658 Johnny Green (Vocals: Kay Thompson Singers, Ralph Blane, & Barbara Ames) (4)  
Theme Mood And Bridge Music (Charles Paul - Hammond Organ) (12)  
7659/7668 Johnny Long  
Johnny Green  
7669/7678 Johnny Long (Vocals: Frances Lane) (5)  
Frank Froeba (5)  
7679/7688 Guy Lombardo (2)/Andrews Sisters With Vic Schoen (1)/John Scott Trotter (1)  
Michael Coleman (5)  
7689/7698 Nat Brandwynne (5)  
David Rose (5)  
7699/7708 Duke Ellington  
London String Quartet/Rudolph Ganz  
7709/7718 Varley Milla (Harp Interludes) (12)  
London String Quartet (2)/Rudolph Ganz (2)  
7719/7728 Lee Brown (5)  
Jesse Crawford (5)  
7729/7738 Lee Brown (5)  
Harry Horlick (4)  
7739/7748 Glen Gray (Vocals: Ronny Dayton) (Trumpet: Bobby Hackett) (5)  
Nat Brandwynne (5)  
7749/7758 Glen Gray (Vocals: Fats Daniels & Ronny Dayton) (5)  
Milt Herth Trio (5)  
7759/7768 Ralph Gineburgh (4)  
Fray & Braggiotti (2)/Mischa Borr (2)



# BIRMINGHAM JONES

An Introduction by Len Kunstadt


Muddy Waters has been associated with the brightest names in his particular hard-hitting brand of Chicago blues interpretation. In the harmonica department he boasted the talents of the late Sonny Boy Williamson and his contemporary, Little Walter, - also Junior Wells, and in recent years James Cotten has had a long stay. In mid-1966 when Cotten branched out for himself, Little George Smith came from the West Coast to fill the position. On the departure of Smith toward the end of 1966, Mojo Buford joined and traveled the route through 1967. Both Smith and Buford's artistry were captured for recorded posterity by such firms as Bluesway and Spivey.

When Muddy played the Vanguard nightery in NYC on Feb 23-24-25 he was minus a regular 'harp' player. He told me that Shakey Horton nearly made the roster for the trip to New York City (which would have really been quite a historic addition) but a last minute cancellation occurred. A month later Muddy and band consisting of Otis Spann, Sam Lawhorn, Luther Johnson, Little Sonny and S. P. Leary were again back in NYC to play engagements at New York University (March 22) and Washington Square Methodist Church (March 25 - this date just featured Otis Spann trio with Luther Johnson, vocal and guitar and S. P. Leary, drums with Otis' wife, Lucille Spann, and Muddy Waters doing guest vocals). This time Muddy brought a fascinating new name in the person of BIRMINGHAM JONES to fill the vacant harp spot.

Birmingham is a 6 foot, 180 pound gay blade who projects a big, broad, almost sly smile - with an infectious laugh when he wholeheartedly greets you. He likes to wear dark eye glasses and is an avid pipe smoker. When your reporter was chatting with the band who were visiting the Cafe Au Go Go musicians quarters on their night off, Muddy called my attention to Birmingham who was warming up his harp with Luther supplying a guitar background. "Lenny, that's my new harp - just listen to him." Muddy was quite impressed as he was chiming in with snippets of his own biting vocals. Muddy's drummer, S. P. Leary calls Birmingham a major talent and he is not far from the truth. Birmingham Jones is a powerful addition. What about Birmingham? Where does he come from? What's his story?

In an interview Birmingham provided some salient facts about himself. He was born WRIGHT BIRMINGHAM in Saginaw, Michigan, January 9, 1937. He was the only child in a family of 7 to play music. At age 14 he was already in Chicago in school. His father, James, wanted him to be a musician - and a guitarist - but Wright chose the tenor sax with Lester Young as his earliest inspiration. He played with J. B. Lenoir among others while still in his teens. In order to satisfy his father's wishes he switched over to guitar - and soon was giggling with Elmore James and J. B. & His Hawks. All during this period he also sang. He recalls his switch to harmonica, "I just slipped off and started my harp after I heard Howling Wolf who really inspired me with his great 'Morning At Midnight'. His move to the harp also gave him the idea of forming his own band and 'Birmingham Jones and his Lover Boys' came into being. The 'Jones' appellation was given to him by the wellknown DJ, Big Bill Hill. The original Lover Boys were Fred Robinson, guitar; Charles Jones, bass guitar; Billy Davenport, drummer with BJ on harp and vocal. They played all over Chicago. In the vaude tradition he was also billed as 'Birmingham Jones with His Red Underwear On' for obvious reasons. About 1956 he cut his first coupling with the same personnel for Mayo Williams' EBONY label. Titles were 'Late Hours/Walking Down Madison Street' as by Birmingham Jr. and His Lover Boys. About 1963 he cut 4 sides including 'I'm A Lonely Man/You Too Bad For Me/ and 2 more for A&R, Al Smith and the VEE JAY label as Birmingham Jones and His Lover Boys - but his group consisted of members of Howling Wolf's combo including Hubert Sumlin, guitar - with added trumpet and sax.

In the early days of March 1968 BJ joined Muddy Waters and is now on the laborious travel route. His sentiment toward his new adventure is strong and he describes it thusly, "Joining Muddy is quite a change for me. I'm married and have 2 little girls in Chicago and presently I'm homesick for them. All this traveling



## THE "KING" CATALOG

### A Listing in the Growth of Recorded Popular Music Americana (a continuation) from 5314 thru 5354 by Anthony Rotante and Kurt Mahr

<p>5314 EARL BOSTIC Off Shore (4475) Hello Sixty (10151)</p> <p>5315 BEVERLY ANN GIBSON: No Other But You (447281) (CB2/27/60) The Love We Shared (10359)</p> <p>5316 COZY COLE: Teen Age Ideas (4285-2) Blockhead (4289-2)</p> <p>5317 -</p> <p>5318 LITTLE WILLIE JOHN: My Love Is (10576) Loving Cars (10577)</p> <p>5319 BILL DOGGETT: Back Woods (10318-2) Raw Turkey (10320-1)</p> <p>5320 DON RENO, RED SMILEY &amp; TENNESSEE Money, Marbles And Chalk (4412-1) Freight Train Boogie (4414-1)</p> <p>5321 GRANDPA JONES: Are You From Dixie? (4474) Fast Moving Night Train (4500)</p> <p>5322 BILLY WARD &amp; THE DOMINOES: Have Mercy Baby (4472) Sixty Minute Man (4473)</p> <p>5323 OTIS WILLIAMS &amp; HIS CHARMS: Chief Um (Takes It Easy) (4506) It's A Treat (4508)</p> <p>5324 TRINI LOPEZ: Jeanie Marie (4393) Sohomse (4394)</p> <p>5325</p> <p>5326</p> <p>5327</p> <p>5328</p> <p>5329</p> <p>5330</p> <p>5331</p> <p>5332 OTIS WILLIAMS: Rikety Rickshaw Man Silver Star</p> <p>5333 ROY BROWN: Adorable One Ain't Got No Blues Today</p> <p>5334</p> <p>5335 GRANDPA JONES: Fifteen Cents In All I Got A Night Out</p> <p>5336 LYNN HOPE: Tenderly Full Moon</p>	<p>5337 COZY COLE: Bag Of Tricks Drum Fever</p> <p>5338 THE VALENTINES: That's It Man Please Don't Leave, Please Don't Go</p> <p>5339 BILL DOGGETT: Big Boy Smoochies</p> <p>5340 HAROLD BAKER: In A Little Spanish Town Them There Eyes</p> <p>5341 HANK BALLARD &amp; THE M's: Finger Poppin' Time I Love You, I Love You Sooo</p> <p>5342 LITTLE WILLIE JOHN: Cottage For Sale I'm Shakin</p> <p>5343 BETTY CURTIS: Colpevole Quando Vien La Sera</p> <p>5344 TRINI LOPEZ: The Search Goes On It Hurts To Be In Love</p> <p>5345 EARL BOSTIC: A Gay Day Make Believe</p> <p>5346 DON RENO &amp; RED SMILEY: Mountain Rosa Lee Eight More Miles To Louisville</p> <p>5347 STANLEY BROTHERS: Mountain Dew Old Rattler</p> <p>5348 BOB KAMES: Lili Marlene Lichtenstein Polka</p> <p>5349 GREEN VALLEY QUARTET: There's Rest Just Ahead Singing With The Angels</p> <p>5350 THE AL BELLETO SEXTET: It's A Wonderful World (4501) When I Fall In Love (4524)</p> <p>5351 ZEB AND FREDDIE: When You Feel Like Cryin (4596) Rosesann (4597)</p> <p>5352 LYNN HOPE: Body and Soul (4547) Sands Of Sahara (4586)</p> <p>5353 TAB SMITH: Lovely Springtime (4606) They're Off (4605)</p> <p>5354 MOON MULLIGAN: I Was Sorta Wondering Sweeter Than The Flowers</p> <p>(TO BE CONTINUED)</p>
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**LATEST RELEASE SPIVEY LP 1009**

**A BLUES EXTRAVAGANZA**

**16 Tracks - 50 minutes**

<p>MUDDY WATERS BLUES MEN HARVEY HILL KOKO TAYLOR MEMPHIS SLIM BABE STOVALL BIG JOE WILLIAMS OLIVE BROWN J. B. LENOIR</p>	<p>WASHBOARD SAM'S BAND VICTORIA SPIVEY WILLIE DIXON JOHN HAMMOND JOHN HENRY BARBEE VIOLA WELLS HOMESICK JAMES ROOSEVELT SYKES</p>
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that I have to do would be further enjoyable for me if I had them along. Muddy, Otis and the other fellows are great and it is a pleasure to be with them. This is a band that when I blow my harp I can feel that real soul and I can stand up on my feet, raise my right hand - and be the most independent fellow in the world."

# EDISONIA

THE EDISON LONG-PLAYING RECORD  
Complete list of issued and unissued masters  
Part Two - concluded  
see issue 88 for Part One

Ray Wile

(Note: In 1926 the numerical master series 12,000 and up was left blank for use in connection with the newly developed Long Playing Record. As far as we can determine 12000 through 12056 was the total span. When the regular series of masters reached 11,999 in late 1927 it then jumped to 18,000. In 1929 the numerical block 15,000 through 15,023 was used for special advertising records).

2/ 27	12028 12"	450 thread. Takes A, B, C. 2567 - 2568 Hungarian Rhapsody Parts I & II 10563 In a Persian market 5079 La Paloma 4120 Prophete - Coronation March Edison Concert Band	
2/19/27	12029 10"	450 thread. Takes A, B, C. Made over F, G, H, J. Issued on 10006.	
2/ 27	12030 10"	450 thread. Takes A, B, C. 11359 - How I love you. Clyde Doerr & Orc. 11296 - Roses for remembrance. F. Wheeler Wadsworth & his Orc. 11349 - Clap y' hands. Hotel Commodore Dance Orc. (Tests exist at Edison as follows: A & C on EL10-37)	
2/ 27	12031 12"	450 thread. Takes A, B, C. Issued on LP 30003.	
2/ 27	12032 10"	450 thread. Takes A, B, C. Issued on LP 10006.	
4/ 27	12033 12"	450 thread. Takes A, B, C, D. Rejected. 8386 - Mola. Vincent Lopez Orc. 4983 - Whistler & his dog. N.Y. Military Band 7134 - Kawai Waite. Toots Paaki Hawaiians. 7682 - The Debutante. Edna White 7253 - Bow wow. Wiedoff-Wadsworth Saxophone Quartet	
4/ 27	12034 12"	450 thread. Takes A, B, C. 5749 - Italian Fantasia. P. Frosini 6265 - General Parading March. Imperial Marimba Band. 7161 - Ragtime episode. Fred Van Eps. 10222 - Saxena. Rudy Wiedoff. 5638 - Light as a feather. John F. Burkhardt, bells. - True to the flag. U.S. Marine Band.	
5/ 27	12035 10"	450 thread. Takes A, B, C. Organ solos by Frederick Kinsley. 11624 - Muddy water 11473 - Put your arms where they belong 11548 - In a little Spanish town 11599 - I'm looking for a girl named Mary 11598 - Calling	
5/ 27	12036 12"	450 thread. Organ solos by Frederick Kinsley. 11625 - Winding trail 11353 - Hello bluebird 11471 - How I love you 11415 - Roses for remembrance 11427 - Little white home.	
5/ 27	12037 10"	450 thread. Issued on 10008.	
5/ 27	12038 10"	450 thread. Issued on 10008.	
5/ 27	12039 12"	450 thread. Takes A, B, C. Made over 6/ 27 F, G, H. 4983 - Whistler and his dog. N.Y. Military Band. 7134 - Kawai Waite. Toots Paaki Hawaiians 3308 - Dixie medley. Fred Van Eps 7682 - The Debutante. Edna White 7253 - Bow wow. Wiedoff - Wadsworth Saxophone Quartet	
5/ 27	12040 12"	450 thread. Takes A, B, C, D. 7161 - Ragtime episode. Fred Van Eps 6265 - General Parading March. Imperial Marimba Band 10222 - Saxena. Rudy Wiedoff 3390 - Monastery bells. U.S. Marine Band 5638 - Light as a feather. John F. Burkhardt, bells 5749 - Italian fantasia. P. Frosini	
6/ 27	12041 10"	450 thread. Issued on 10007.	
6/ 27	12042 10"	450 thread. Issued on 10007.	
7/ 27	12043 12"	450 thread. Issued on 30005. Remade on 12/ 27.	
7/ 27	12044 12"	450 thread. Issued on 30005. Remade on a and on 12/ 27	
6/ 27	12045 10"	450 thread. Takes A, B, C. Rej. 11619 - Ain't she sweet. Clyde Doerr & his Orc. 11687 - Doll dance. B.A. Rolfe & his Orc. 11670 - The more we are together. B.A. Rolfe & his Orc. (Tests still exist at Edison as follows: A on EL10-47; B on EL10-47; C on EL10-48)	
6/ 27	12046 10"	450 thread. Takes A & B. Rej. 11671 - Oh Isabelle. B.A. Rolfe & his Orc. 11603 - I'm looking over a four leaf clover. Cresta & his Orc. 11595 - Clarinet marmalade. Phil Napoleon & his Orc. (Tests exist as follows: A on EL10-49; B on EL10-49)	
11/ 27	12047 12"	450 thread. Takes A & B; Made over 72/ 27 F & O. Issued on 30004.	
11/ 27	12048 12"	450 thread. Issued on 30004.	
6/5/28	12049 12"	450 thread. Takes A, B, C, D. Made over F & O. Quintette in B flat Major. E. Robert Schmitz and the Philharmonic String Quartet Taken from 18051, 18052, 18055, 18056. Dubbed by Warner Hayes & Burt.	
6/8/28?	12050 12"	450 thread. Takes A, B, C, D. Made over F & O. Philharmonic String Quartet. Taken from 18370, 18371, 18374, 18375.	
9 or 10/28	12051 12"	450 thread. Issued on 30006.	
9 or 10/28	12052 12"	450 thread. Issued on 30006.	

11/15/28	12053 12"	450 thread. Takes A, B, C, D. Warner Burt and Hayes. Selections from Aida (Part 1) 5030 - Celeste Aida Zentello 3876 - Ritorno vinitor. Rappold 3789 - O patria mia. Rappold 6274 - A te grave. Rappold and Parvis.	
11/17/28	12054 12"	450 thread. Takes A, B, C. Warner Burt & Hayes. Selections from Aida (Part 2) 6275 - Su dunque. Rappold & Parvis 5020 - Pur ti riveggo. Rappold and Zentello 5023 - Fuggian gli ardor. Rappold and Zentello 5017 - La fatal pistris. Rappold and Zentello 5014 - O terra addio. Rappold and Zentello	
	12055 10"	450 thread. Takes A, B, C. Made over F, G, H. Made over J, K, L. 18478 & 9. Orpheus Overture Pts. 1 & 2 Edison Concert Orc. 13822 - L'Carillon from L'Arlaisienne Suite. Edison Concert Orc. (Tests exist as follows: A on EL10-50; B on EL10-51; F on EL10-52; H on EL10-53; K & L on EL10-54)	
	12056 10"	450 thread. Takes A, B, C. Made over F, G, H; Made over J & K. 18708 & 9. Zampa Overture. Edison Concert Orc. 15615 Entr'acte & Barcarolle. American Concert Orc. (Tests exist as follows: A & B on EL10-55; C on EL10-50; F on EL10-56; H on EL10-57; J & K on EL10-58)	
Number 12056 was the last LP master number assigned by the Company in this series.			
We have also located the following Experimental LP Master Numbers.			
11/24/25	Exp. 30 12"	450 thread. Dance LP.	
11/27/25	Exp. 31 12"	450 thread. Dance LP.	
12/3/25	Exp. 33 12"	450 thread. Edison Sample Record - LP Demonstration. Tests exist of Take B.	
12/18/25	Exp. 34 12"	450 thread. Edison Sample Record - LP Demonstration. Tests exist of take B.	
3/5/26	Exp. 40 10"	450 thread.	
3/5/26	Exp. 50 10"	450 thread.	
The following Experimentals were renumbered and used for regular LP issues: Exp. 67 renumbered Hx 12008; Exp. 77 renumbered Hx 12010; Exp. 84 renumbered Hx 12007; Exp. 85 renumbered 12006; Exp. 86 renumbered Hx 12002.			
	Exp. 87 12"	450 thread. Copper master in can Bldg. 22 Graphite Room.	

# PLAZA

VZA 5000 SERIES (continued)

Plaza 5000 series: We again continue to list numbers in this series, giving masters, tune titles, artist credits and the recording dates. The artist credits and recording dates are from the ARC master files. From 6000 to 6370 and from 7314 up this applies. Below 6000 and between 6370 and 7314 the artist credits are from records examined and in place of a recording date we give the label and catalog number of the record from which the data were obtained. We are asking you to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (#36) for details. See most of the subsequent columns for the listings. Our listing this time continues from 6406

Please check back in our columns in issues #81 & #83 for the listings of missing Grey Gull and Grey Gull family records. Completing the Grey Gull numerical listings will take the utmost cooperation of all who may have any stray information on some of these elusive issues! There are so many gaps! Send data, comments, etc. to us at Salem Road, RFD 2, Pound Ridge, New York 10676 or c/o this magazine.

6406-Up And At 'Em	-Al Goering's Collegians	-Ba 1693
6407-The Roses Brought Me You	-Al Goering's Collegians	-Ba 1694
6408-Say Mister Have You Met Rosie's Sister	-Perry's Hot Dogs	-Ba 1724
6410-Gall-Flamin' Kmie	-Perry's Hot Dogs	-Ba 1692
6412-What! No Women?	-Ernest Hare & Billy Jones	-Ba 1705
6413-Go Mo To Your Apron Strings Again	-Ernest Hare & Billy Jones	-Ba 1706
6414-Always	-Chas. Harrison	-Ba 1701
6415-Eddie Peabody, Banjo Solo	-Eddie Peabody, Banjo Solo	-Do 3672
6416-That Certain Party	-Eddie Peabody, Banjo Solo	-Do 3672
6417-Who	-Imperial Dance Orch.	-Ba 1698
6418-Song Of The Flame	-Roy Collins' Dance Orch.	-Or 582
6420-Sunny	-Hollywood Dance Orch.	-Ba 1694
6421-Always (fox trot)	-Miami Jazz Band	-Or 579
6422-I'm Gonna Buzz Around My Honey Bee	-Perry's Hot Dogs	-Re 8007
6424-Give Me Just A Little Bit Of Your Love	-Imperial Dance Orch.	-Ba 1690
6425-I'll Never Stop Dreaming (On Or 563 as "Till My Dreams Come True")	-Irving Kaufman	-Do 3676
6426-A Coal Miner's Dream	-Irving Kaufman	-Do 3676
6427-A Minor's Home Sweet Home	-Hollywood Dance Orch.	-Do 3662
6428-Too Many Parties And Too Many Pals	-Hollywood Dance Orch.	-Do 3662
6429-Truth I Do	-Imperial Dance Orch.	-Ba 1698
6430-Looking For A Boy	-Missouri Dixie Jazz Band	-Or 565
6431-Wait Till You See My Baby Do The Charleston	-Missouri Jazz Band	-Ba 1695
6432-Whose Who Are You?	-Hollywood Dance Orch.	-Do 3669
6434-Dripping And Dreaming	-The Radio Franks	-Re 8011
6435-Dinah	-Imperial Dance Orch.	-Ba 1691
6436-The Prisoner's Song	-Imperial Dance Orch.	-Do 3665
6437-Thanks For The Buggy Ride	-Continental Dance Orch.	-Ba 1717
6438-Always (Waltz)	-Missouri Jazz Band	-Ba 1695
6439-Mina	-Sam Lanin's Dance Orch.	-Ba 1711
6440-Tartin' Down In Tennessee	-Sam Lanin's Dance Orch.	-Do 3666
6441-Let's Talk About My Sweetie	-Vernon Dalhart	-Re 8051
6442-So Does Your Old Mandarin	-Vernon Dalhart	-Re 8051
6443-6444-	-Vernon Dalhart (To be continued)	-Do 3694
6445-The Freight Wreck At Altoona		
6446-The Engineer's Child		
6447-The Governor's Pardon		



